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## Red Towers

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*Butler University*

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# **Red Towers**

by  
Sean Kisch

Submitted in Partial Fulfillment of the  
Requirements for the Degree of Master of Music in Composition  
in the School of Music, Jordan College of the Arts of Butler University

Thesis Defense: April 28, 2020

## Committee:

Due to the issue of COVID-19 in the Spring 2020 semester, the thesis defense committee was unable to sign a copy of this thesis cover page.

Michael Schelle, Chair and Advisor

Frank Felice, Reader

Richard Clark, Reader

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Date of Final Thesis Approval: April 28, 2020 Advisor: Frank Felice

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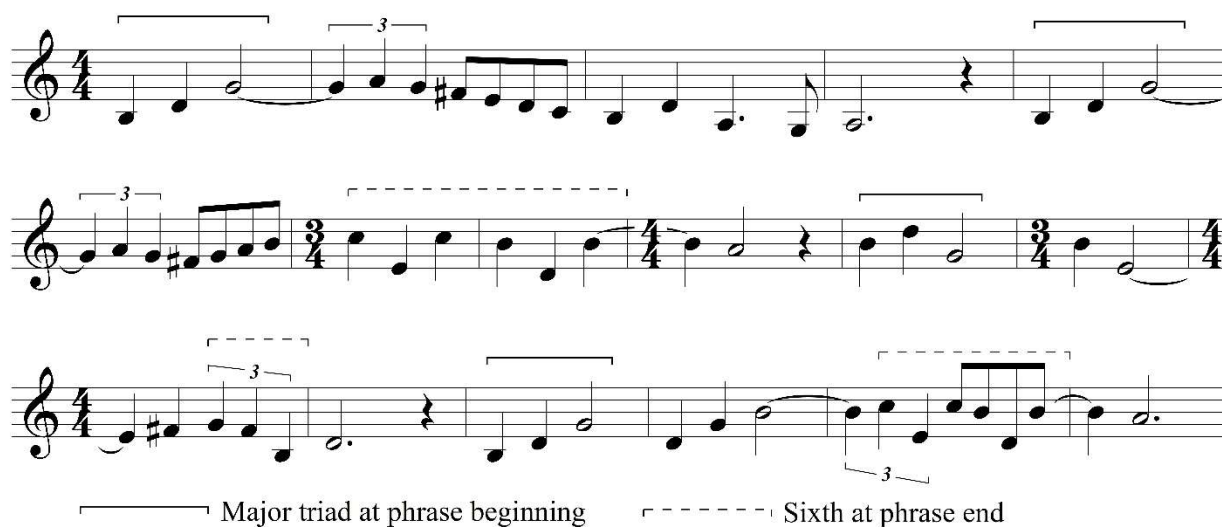
## I. Introduction

*Red Towers* is named after Bratislava Castle in Bratislava, Slovakia. I spent the summers of 2017 and 2019 traveling to different cities in Slovakia, and since my own heritage is Slovak, I began thinking about the idea of “home.” What makes a home a home? Where was home for me? *Red Towers* is divided into two sections. In the first section I tried to capture the feeling of excitement that comes with leaving home, exploring the unknown, and experiencing new things. The second section is gentle and nostalgic, and expresses the longing to return home. Although the final form of the piece starts with the exciting fast section and ends with the slow nostalgic section, I conceived of these two moods in reverse order. I knew that I wanted to dedicate this piece to my mom, and so I began my sketches by writing the melody that eventually became the unifying theme for the entire work.

## II. Constructing the “Home” Theme and Motive

The main theme of *Red Towers* consists of four unequal phrases, each beginning with the outline of a major triad (Figure 1). I chose to use a major triad because of the simplicity and familiarity that it evokes, but I knew that I would have to carefully harmonize and develop the

Figure 1: The “Home” Theme



melody to avoid sounding cliché or saccharine. In the first, second, and fourth phrases, the major triad is in first inversion, and these three notes became central to not only the main theme, but the piece as a whole. Because an ascending first inversion triad emphasizes the rising interval of a sixth, three of the phrases end with descending sixths to signal their close and create symmetry (Figure 1). In the final phrase, the major triad is arpeggiated up in second inversion, which delays the harmonic motion and gives the melody a sense of leaning forward before its final resolution. Throughout the melody are numerous tied figures which help obscure the pulse. Most notably, a half note tied to a quarter note triplet occurs in phrases one, two, and four, and conveys a sense of rubato, even if played in strict time.

Once I had composed and finessed the main theme to my satisfaction, I came to the conclusion that it would be counterproductive to begin the piece by presenting the melody in its

Figure 2: Unused Variation on the "Home" Theme



entirety. By tipping my hand and playing the theme for the listener at the beginning, it would be “giving away too much” and leave nowhere to go compositionally. I began brainstorming a series of variations on the theme, harmonizing it in different ways, putting it into different time signatures, inverting it, etc. Through this process I did no screening of ideas, and consequently came up with a great deal of mediocre variations. One such iteration was a version in 6/8, which was far too jaunty and not at all in the proper character (Figure 2). However, a single measure stood out, not because of the melody, but because of the rising figure that accompanied (boxed in Figure 2). I was attracted to the implied pandiatonic harmony, the simplicity of the gesture, and the excitement of the rising line as it led to the downbeat. This seemingly inconsequential measure became the basis for the entire fast section of *Red Towers*.

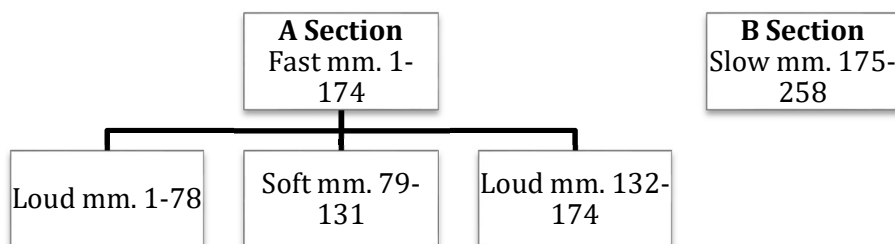
### III. Binary vs. Ternary

Once the slow theme and fast motive had been finalized, I began to view them in terms of their programmatic functions: the slow theme represented “home” and the fast motive represented being “away.” I shall refer to these themes from now on as the “home” theme and the “away” motive. In general I tend to favor ternary form in my pieces. The form of ABA constitutes a musical journey that I find deeply fulfilling, where the listener is presented with a starting idea, taken to a distant place via contrasting material, and then returned home to the familiar idea to great satisfaction. As I began sketching slow material with the “home” theme and fast material with the “away” motive, it quickly became apparent that this sonata-like construction would not be appropriate for *Red Towers*; organizing this particular piece into a fast-slow-fast form would detract from the integrity of the individual sections. As the “home” theme developed, the slow section became fairly lengthy, and incredibly gentle and subdued. By breaking away from this slow, serene material in order to return to the fast section, the piece ran

the risk of giving the listener emotional whiplash. In addition, once the slow section was complete, returning to the fast section seemed redundant and contrived, since both themes had been developed to their natural points of exhaustion.

To satisfy my own desire to include some kind of closed-circuit framework, I decided to imbed a ternary structure into the fast section. The overall form of *Red Towers* is undisputedly a fast-slow binary, but within the opening fast section is a loud-soft-loud ternary (Figure 3). The opening loud section in mm. 1-78 heavily features the “away” motive. The middle section in mm. 79-131 continues in the same fast tempo, but includes soft pulsing strings and pointillistic material as a contrast. In mm. 132-174 the “away” motive returns for a bombastic conclusion to the A section before transitioning to the B section with the “home” theme.

Figure 3: Binary and Ternary



#### IV. The “Away” Motive

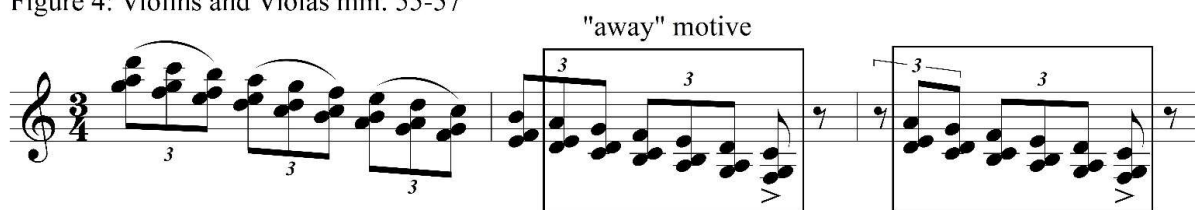
As I began sketching the fast section, I made it my goal to write the entire piece with a certain conciseness; I wanted every measure to be related to the rising “away” theme, or directly flow from it, without any filler material. This fueled my decision to begin the piece by immediately presenting the theme three times in a row. In the first three instances (mm. 1-3, 6-7, and 15-16), the high strings carry the theme, and the repetitions are sequenced up by third or by step. Varying patterns in the winds help add interest across these three instances, but the motive is easily recognizable in all three iterations in order to solidify the figure in the ear of the listener.



The next two variations of the motive use orchestration as a means of thematic development, going to the extreme ranges of the orchestra. In mm. 27-33, the double basses play the motive, reinforced by cellos, bassoons and the piano in its low register. The opposite end of the spectrum is explored in mm. 43-46 where the high winds take over, dominated by the piccolo, but also colored by high harp, piano, and vibes. The original idea for both of these iterations was rather basic: place the motive in the low instruments and in the high instruments. During the orchestration process however, I found that the instrumental ranges by their nature brought out certain countermelodies and provided further variation than a simple change in register. For example, in the low version in mm. 27-30, the “bassline” in the tuba and bassoons is played higher than the melody, and consequently becomes more prominent in the ear than the main motive itself.

In mm. 56-57, the motive returns to the high strings as at first, but it is inverted into a descending pattern (Figure 4). Because a similar descending scale immediately precedes these two measures, the exact beginning of the motive is somewhat obscure. To emphasize that we have, in fact, returned to the motive, accented downbeats occur in the double basses, timpani, and bass drum at measure 56 to mark the beginning of the return of the motive. Mm. 67-69 and 72-74 mark the last iterations of the motive before the beginning of the softer middle section, and accordingly are the most climactic thus far. The high strings are doubled by the high winds and reinforced with harp glissandi and biting accents in the marimba and xylophone.

Figure 4: Violins and Violas mm. 55-57



In the small ternary structure that is nested within the overall A section, the soft middle section is the most free. There are only two brief instances that are related to the “away” motive, and they serve more as interruptions than main statements. These interruptions are in mm. 91-92 and mm. 105-108, and while they are not exact repetitions of the “away” motive, the rising scalar triplets share enough similarities to harken back to the opening and inject excitement into a more subdued section.

As the soft section comes to a close, mm. 125-131 serve as a transition back into the main statements of the “away” motive. Similar to some of the other statements, the main entrance of the motive in mm. 132-133 is obscured by fast, rising triplet motion in the preceding measures. The beginning of this return is reinforced with heavy accents in the tuba, timpani, bass drum, and piano. This iteration is one of just three in the final climax of the fast section, so I wanted their variations to be as energetic and bombastic as possible. In every other instance, the motive appears in 3/4, but here it occurs in 4/4 so that the top note of the rising figure can be repeated and accented. This extra beat gives a sense of urgency and aggression, since the highest note lasts just one beat longer than expected.

The second-to-last statement in mm. 148-150 begins a return to the “pure” form of the motive. Although the motive has been developed to become more and more frenzied up to this point, this version most closely resembles one of the earliest statements in mm. 15-16 with the descending runs in the winds. Cymbal crashes, accents in the piano, and longer harp glissandi serve to heighten the energy, but the motive returns to its most recognizable form for the concluding push to the finish.

The final statement of the motive is the only one with a complete tutti orchestra. In mm. 154-156 the winds carry the main notes of the motive, but rips in the horn and glissandi in the

harp help bolster the rising contour. The high strings and high brass, rather than playing the motive, wail at the tops of their ranges in order to give the listener a sense that we have “hit the ceiling” and have nowhere else to go.

## V. The “Legato” Motive

The “home” theme and “away” motive are unequivocally the most important and most prevalent motives in *Red Towers*, and they serve to unify the slow section and fast section, respectively. As I composed the fast A section, I realized that more musical material was needed to break up the statements of the “away” motive. If the variations of the “away” motive simply repeated one right after the other, the piece would feel static and lose its sense of tumbling forward. In order to combat this, the “legato” motive is introduced (Figure 5), which can first be seen in mm. 8-12. The “legato” motive occurs at four points in *Red Towers* so independently it is of some importance, but the main purpose was to contrast the surrounding statements of the “away” motive.

Figure 5: The “Legato” Motive, mm. 8



Most of these differences can be seen right away in mm. 8-12. While the “away” motive is always ascending (with one exception), the “legato” motive is more stationary. Because it rises and falls in each measure, the starting and ending notes are always the same; in measure 8 it begins and ends on a D, in measure 9 it begins and ends on an E, etc. As the label implies, the “legato” motive is slurred, which differs from the “away” motive where each note is individually articulated to make it more aggressive. The first two statements of the “away” motive are in the

high strings and winds, so to contrast, cellos and bassoons play the first statement of the “legato” motive in the tenor register.

In mm. 34-40, the reverse is true. Coming from a low version of the “away” motive, which has just been played by the double basses, cellos, low piano, and bassoons, the “legato” motive now appears in the high strings. Again, this is a shift in timbre and register, but in the opposite order from at first. To keep these measures from being an exact repetition of melodic material, I shortened this section by one measure and added one extra triplet on beat three of m. 37 to carry the momentum forward.

The cellos and bassoons return with the “legato” motive in mm. 58-64, but with a colorful twist. The violins have quadruple-stop pizzicato in a steady eighth-note rhythm, which sets itself directly against the rhythm of the “legato” motive. The cellos and bassoons continue with their triplets, impervious to the eighth-note pizzicato which creates a two-against-three pattern.

The final iteration of the “legato” motive is not until mm. 140-145, and this last version is strikingly different from any of the others. Since the A section is approaching the end of its course by this point, I wanted every measure to be climactic and exciting, which proved challenging with the “legato” motive since I had designed it to be inherently more stable. To create forward motion, the motive is offset by one beat, starting on beat two so that the phrasing naturally carries forward towards the downbeat. A single measure of 4/4 occurs at m. 143 to trip up the pattern, and the “legato” motive ends up back on the correct beats in mm. 144-145. The two-against-three pattern is still kept with the bassoons and pizzicato in the cellos and basses, and the brass, winds, and percussion provide excitement with an artillery of fortissimo, staccato interjections.

## VI. The “Home” Motive in the “Away” Section

Although the “away” motive had originally sprung from my workings with the “home” melody, the two ideas did not remotely resemble each other. Since the “home” melody was the originator, I wanted to imbed it into the fast section, even if it had to be a roundabout way. I decided to take the main motive of the “home” melody, the ascending first-inversion triad, and turn it into a bassline for the “away” motive. From the first four measures of the piece, this can be observed in the trombones, tuba, and low strings (Figure 6). What starts out as simple accented downbeats in mm. 1-2 rises in mm. 3-4 to outline the triad, before spinning off into other material. To prevent the triad from sounding tonal, the rising figure is presented in dyads, always a tritone apart, and a duple, dotted-quarter rhythm is used to destabilize the sense of pulse. This bass motion occurs nine times total in the fast A section, and every time it is presented in tritones and with the duple dotted rhythm.

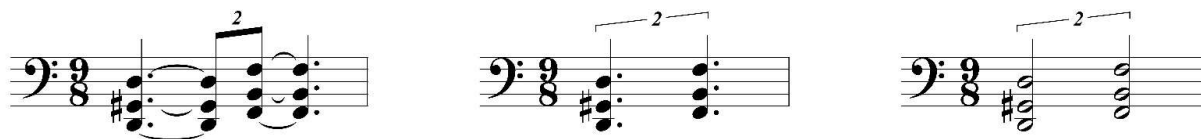
Figure 6: The “Home” Motive, mm. 1-4



This bass motion, and especially the rhythm, was a deciding factor as I was contemplating notating the fast section in compound meter. With the constantly moving eighth-note triplets, I was faced with the dilemma of notating the entire section in simple or compound meter. At first glance, with the almost relentless eighth-note triplets, it seemed advantageous to notate the 3/4 measures in 9/8, and the 4/4 measure in 12/8. There were enough figures with straight eighth notes, however, to make this undesirable, such as mm. 22, 38-40, 43-46, 58-64, 95-98, 112-120, and 140-145. Additionally, the frequently recurring duple rhythm in the bass did not lend itself to notation in 9/8. Figure 7 shows a variety of ways this could have been achieved,

but each one is difficult to read or unusual in its own way. In the end, I decided that it was better to have a plethora of triplets, which are easy to read and perform, than to have odd tuplets scattered throughout a compound meter.

Figure 7: Undesirable duples in 9/8



## VII. The Transition from A to B

One of the most difficult sections to compose was the transition from the fast A section to the slow B section. A sudden shift from the climax in mm. 154-156 to the tranquil solos in m. 176 would have been undesirable; rather, the transition required something smooth and seamless to gently set the listener back on the ground, but without being “filler” material. The solution borrowed material from mm. 100-102, the soft pulsing in the strings. In the transition, the quiet repeated chord in the upper strings alternates with the “away” motive in the lower voices, marked with softer dynamics in each return. The texture of the “away” motive likewise begins to thin out. First it is played by the cellos and bassoons, then just the bassoons, then a fifth lower with solo bassoon, and finally by a solo clarinet in the chalumeau register.

As these two ideas alternate, the listener is given the impression that there is still more energy left in the piece, but by keeping the harmony static, the piece loses forward momentum. This dichotomy was the ideal way to slow down the piece while still generating interest. As the strings intermittently enter with their repeated triplets and just as quickly disappear, the listener is tempted to think that a new section is starting, or that the pulsing middle section is returning, but as the C# drone persists in the bass, it becomes clear that the fast section is coming to a close.

## VIII. The “Home” Motive in Parallel Triads

In my first workings with the “home” motive, when I was generating as many different variations of the theme as I could, I created a version where I stacked all the voices to create parallel triads. This series of four measures (Figure 8) repeated the main first inversion triad in

Figure 8: The “Home” Motive In Parallel Triads



three voices in slightly varying rhythms. Because all the voices were using the real intervals as opposed to the tonal ones, the resulting harmony was curiously colorful, as the vertical harmony skipped around between unrelated chords. I experimented with transposing the motive in individual voices, and discovered that an intriguing effect was created when I alternated between parallel minor chords and major chords. The accompanying parallel fifths also implied a quintal harmony which I found appealing. Much like the “legato” motive acted as a contrast to the “away” motive, this stacked triad figure became a counterpart to the “home” theme in its original form. While the interest in the “home” theme is primarily melodic, the interest in the parallel triads is primarily harmonic. Even though the originating material is the same, the “home” theme is warm, rubato, and chiefly singable, while the parallel triads are colder, rhythmically calculated, and more disjunct.

Each time I alternated between the formal “home” theme and the stacked triads, I wanted to change the texture and grow the intensity. I began by reverse-engineering the process and stripping away the parallel triads to their most basic form. At the beginning of the slow B

section, we hear this simplistic version on the vibraphone, only accompanied by solo cello and harp harmonics. The third of each chord has been omitted, leaving the empty parallel fifths. While all the following versions vary the rhythm in regular four-measure phrase groups, the active rhythm in the fourth measure of the vibraphone solo is reduced to a single whole note.

In the second version in mm. 184-187, the open fifths are filled out to create complete triads, alternating minor-major-minor-major in each measure. The rhythm is fully active in all four measures, and the number of instruments increases. I did not want to give the impression that more instruments were simply being layered on top, but rather that the vibraphone solo was naturally growing and expanding. To keep the bell-like quality of the vibraphone, other keyboard instruments are used: marimba, bells, and piano. To keep the sustained sound of the vibraphone and add warmth, two clarinets and one flute join in homophony.

The next version of the stacked triads occurs at m. 194, but on the third hearing, it was not necessary to repeat the entire motive four times as before. This measure functions more as a brief breath between phrases of the “home” theme, rather than an independent statement of the stacked triads. The predominant color is still bell-like, carried by the vibes, marimba, piano, and harp, but the muted strings double underneath. The thirds of the triads have once again been omitted, replaced this time by a ninth in each chord. These ninth chords could be analyzed as stacked fifths since there is no third and no seventh present, and indeed, the resulting harmony is quintal in nature. However, I conceived of them as ninths because of the following brass section, which combines a ninth with other tertian harmony.

The fourth iteration in mm. 200-204 expands much more abruptly, employing all the brass, which have been tacet in the B section up to this point. The harmony is fully enriched, combining the triads from mm. 184-187 with the previously mentioned ninths (Figure 9). While



the other versions wavered between major and minor chords, the brass version uses exclusively major chords, although the harmony is still unstable because the chords are completely unrelated tonally. The most dramatic development is the offsetting of the rhythm between the lower voices and the upper voices. Initially, all the brass were in complete homophony, for example, moving from G major, to Bb major, to Eb major in the first measure. When the lower and upper voices were offset, it created little pockets of dissonance and resolution, not in the traditional sense of non-chord tones, but of momentary polychords that quickly slid back into place to become consonant.

Figure 9: Brass Reduction mm. 200-204



The section marked “Bell-like, Resonant” from mm. 209-216 takes a more loose approach to the parallel triads idea. Although it is rhythmically different from anywhere else in the piece, and is not related to the “home” motive, I include it as a version of the stacked triads for three reasons. First, the overall color is bell-like, similar to the first and second versions of the stacked triads, which were dominated by keyboard instruments. Second, there are four clear phrases, although they are two measures each instead of one. Third, and most importantly, the harmony is pointedly similar, even though it is not an exact replication. The interval of a fifth is emphasized in rising and descending figures, and phrases alternate between implied major and minor chords. For example, mm. 209-210 imply a G major chord, while mm. 211-212 imply G minor. This section was particularly challenging to write because of the lengths I went to in

transfiguring the parallel triads idea. At this point in the B section, the parallel triads have already been heard three times and it seemed necessary to shift away from both the “home” theme and the triads without departing from the harmonic language to drastically.

The final version of the parallel triads in mm. 222-229 is the most climactic, and functions as the apex of the entire B section. The full force of the orchestra is unleashed with fortissimo and fortississimo dynamics. The harmonies and rhythm are almost identical to the brass version in mm. 200-204, with the counterpoint between the upper and the lower voices, but the phrase is expanded into eight measures instead of four. In the final two measures, a D major chord with an added ninth is heard for a single beat in the upper voices before an Eb in the bass interrupts, creating a tense chord that never resolves, but instead suddenly vanishes, soon to be followed by the “home” theme in its full form.

## **IX. The “Home” Theme in Original Form**

Although the “home” theme is so central to *Red Towers*, and the opening motive serves as a unifying device for the entire piece, the theme in its full form is heard only once. At the beginning of the B section, I wanted to use the “home” theme right away, but without presenting the entire melody all at once, for fear that there would be no way to develop it. I decided to disassemble the parts in two ways. First, I broke up the melody into its four phrases, assigned them to woodwind solos, and separated each phrase with a version of the parallel triads. The beginnings of these four phrases can be seen in mm. 180, 189, 195, and 205. Second, I deleted the most distinctive portion of the melody from the solos, namely, the opening triad which is so central to the rest of the piece. Because each phrase is sandwiched between instances of the parallel triads, the triads act in place of the ascending motive, leaving the solo woodwinds to “finish” the rest of the melody. The color of the woodwinds evolves from phrase to phrase as the

melody is passed between instruments, from clarinet to oboe, then bassoon, then back to oboe. Each entrance slowly grows out of a pianissimo dynamic, subtly emerging from the held muted string chords.

Finally, after the principal climax in mm. 222-229, the “home” theme is heard in its entirety, all phrases together, with the first inversion triad intact. Up to this point, I had refrained from presenting the theme in complete form to prevent it from becoming tiresome. A solo clarinet carries the entire melody, which I chose for its simplistic and nostalgic tone quality. Small echoes on the piano add little points of color to an otherwise static texture held steady by the strings. As the melody comes to a close, the string sections are replaced by solos forming a string quartet. The solo cello echoes the last phrase of the “home” theme, and the clarinet and cello trade back and forth, the rhythm values growing longer to give the impression of a long slow ritardando.

It is my hope that even though the entire “home” theme is only played once at the end of the entire piece, it will feel familiar and recognizable from the little pieces that have been scattered throughout, from the bass motion in the fast A section, to the incomplete phrases in the solo woodwinds and the rising parallel triads. I conceived of each of these elements not as abstract compositional devices, but as practical tools to introduce the “home” theme before it has become completely recognizable. By creating a sense of familiarity, this melody earns its name as the “home” theme, and closes *Red Towers* with a sense of nostalgia and simplicity.

# Red Towers

Sean Anthony Kisch



# Red Towers

*For My Mom*

Sean Anthony Kisch

2019

## Instrumentation

Piccolo  
Flute  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons  
4 Horns in F  
3 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba  
Timpani  
Percussion 1: Marimba, Anvil, Crotales, Gong  
Percussion 2: Xylophone, Snare Drum, Suspended Cymbal, Bells  
Percussion 3: Bass Drum, Vibraphone, Chimes  
Harp  
Piano  
Violin I  
Violin II  
Viola  
Cello  
Double Bass

## Program Notes

*Red Towers* is named after Bratislava Castle in Bratislava, Slovakia. I spent the summers of 2017 and 2019 traveling to different cities in Slovakia, and since my own heritage is Slovak, I began thinking about the idea of "home." What makes a home a home? Where was home for me? *Red Towers* is divided into two sections. In the first section I tried to capture the feeling of excitement that comes with leaving home, exploring the unknown, and experiencing new things. The second section is much more gentle and contemplative, and expresses the longing to return home. I decided on the title *Red Towers* not only because of the connection to Slovakia, but also because of the power that the words convey and their metaphorical meaning. While the piece is first and foremost about a journey away from home and back to home, it can also be seen as a journey up a hill to the top of a high tower... and then the view from the top over all the distance that has been traveled. I have dedicated this piece to my mom, who created the best home a son could ask for, and continues to demonstrate an uncommon kindness and hospitality. The melody in the clarinet at the end is my melody for her.

## Performance Notes

The tempo from measure 1 until measure 172 should be completely steady and relentless. Even in the softer section of measures 79-131, a constant energy should be maintained. In the softer section starting at measure 79, the high strings should be as pianissimo as possible so that the pointillistic texture of the other instruments can be heard. In the slow section starting at measure 175, all of the woodwind solos should be very rubato and expressive. The final fortissimo section at measure 222 should feel broad and expansive, but not necessarily slower than the previous tempo. If possible, the lid of the piano should be removed to better blend the sound of the piano with the rest of the orchestra.

Duration: 9 minutes

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[illegible]



25

Picc.

25

Fl.

1

2

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn.

3

4

Hn.

1

C Tpt.

2

3

C Tpt.

1

2

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

8va

Hp.

8va

Pno.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

The image displays a page of a musical score, likely for a symphony orchestra, covering measures 38 to 41. The score is written in 4/4 time and features a variety of instruments, including woodwinds, brass, percussion, strings, and keyboard instruments.

**Measures 38-41:**

- Measures 38-40:** The music is in 4/4 time. The Piccolo, Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion 1, Percussion 2, and Percussion 3 are all playing. The Piano (Pno.) is also playing. The Violin I (Vln. I) and Violin II (Vln. II) are playing. The Viola (Vla.) is playing. The Violoncello (Vc.) and Double Bass (D.B.) are playing. The Harp (Hp.) is playing. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) are indicated throughout the score.
- Measure 41:** The music is in 4/4 time. The Piccolo, Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion 1, Percussion 2, and Percussion 3 are all playing. The Piano (Pno.) is also playing. The Violin I (Vln. I) and Violin II (Vln. II) are playing. The Viola (Vla.) is playing. The Violoncello (Vc.) and Double Bass (D.B.) are playing. The Harp (Hp.) is playing. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) are indicated throughout the score.



[illegible]





This image shows a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and keyboard instruments. The page is numbered 62 at the top left and 67 at the bottom right. The instruments listed on the left include Picc., Fl., Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn. 1/2, Hn. 3/4, C Tpt. 1, C Tpt. 2/3, Tbn. 1/2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 4/4 time, with a key signature of one flat (B♭). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The score is divided into measures, with some measures containing multiple staves for different instruments. The page ends with a double bar line and the number 67.



This image shows a page of a musical score for a symphony orchestra. The score is written for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and features a large '4' indicating a section change. The music includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f*. The page number 73 is visible in the top left corner.



85

Picc.

Fl.

Ob.  
1  
2

B♭ Cl.  
1  
2

Bsn.  
1  
2

Hn.  
1  
2

Hn.  
3  
4

C Tpt. 1

C Tpt. 2  
3

Tbn. 1  
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.









[illegible]

125

## 132 Aggressive, As Before

[illegible]



140

139

Picc. *f* *fp* *f*

Fl. *f* *fp* *f*

Ob. 1 2 *f* *fp* *f*

B♭ Cl. 1 2 *f* *fp* *f*

Bsn. 1 2 *f* *fp* *f*

Hn. 1 2 *f* *fp* *f*

Hn. 3 4 *f* *fp* *f*

C Tpt. 1 *f* *fp* *f*

C Tpt. 2 3 *f* *fp* *f*

Tbn. 1 2 *f* *fp* *f*

B. Tbn. *f* *fp* *f*

Tuba *f* *fp* *f*

Timp. *ff* *fp* *ff*

Perc. 1 *ff* *ff* *ff*

Perc. 2 *ff* *ff* *ff*

Perc. 3 *mf* *ff* *ff*

Hp. *ff* *ff* *ff*

Pno. *f* *f* *f*

Vln. I *mf* *mf* *mf*

Vln. II *mf* *mf* *mf*

Vla. *mf* *mf* *mf*

Vc. *f* *f* *f*

D.B. *f* *f* *f*

140

Sus. Cym. hard stick, choke

Anvil

DCBEFGA

8va - - -

8va - - -

pizz.

pizz.



150

Picc.

Fl.

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

C Tpt. 1

C Tpt. 2/3

Tbn. 1/2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

154

Marimba

8va

mf

DC#BEFGA





163

169

Picc.

Fl.

Ob. 1  
2

B♭ Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1

C Tpt. 2  
3

Tbn. 1  
2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

163

169

Vln. I

Vln. II

Vla.

Vc.

D.B.

175 Calm, Gentle (♩ = 60)

180

172

rit.

Picc.

Fl.

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn.

1

2

Hn.

3

4

C Tpt.

1

C Tpt.

2

3

Tbn.

1

2

B. Tbn.

Tuba

Timp.

Perc.

1

Perc.

2

Perc.

3

Hp.

Pno.

172

rit.

Vln.

I

Vln.

II

Vla.

Vc.

D.B.

175

Calm, Gentle (♩ = 60)

180

1. Solo

*pp*

*mp*

*p*

Vibes Solo

*mf*

*p*

Divisi

Con sord.

*pp*

Divisi

Con sord.

*pp*

Con sord.

*pp*

Solo

*p*

*pp*

[illegible]

Score for Red Towers, measures 194-200. The score includes parts for Picc., Fl., Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn. 1/2 and 3/4, C Tpt. 1/2/3, Tbn. 1/2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Vln. I, Vln. II, Vla., Vc., and D.B.

Measures 194-200 are marked with a tempo of 200 and the mood "Warm, Mellow".

Key features include:

- Large numbers (4, 3, 4, 3, 4) indicating measure groupings or rehearsal marks.
- Dynamic markings: *pp*, *p*, *mp*, *mf*, *f*.
- Articulation: *1. Solo*, *3* (triplets).
- Instrument-specific markings: *Marimba*, *Vibes*, *E♭, A♯*.

203

209 Bell-like, Resonant

Picc.

Fl.

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn.

1

2

Hn.

3

4

C Tpt. 1

C Tpt.

2

3

Tbn.

1

2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

203

205

209 Bell-like, Resonant

Vln. I

Vln. II

Vla.

Vc.

D.B.



222 Broad, Exultant

221 *a tempo* *rit.*

Picc. *f* *ff* *f* *ff* *fff*

Fl. *f* *ff* *f* *ff* *fff*

Ob. 1 2 *f* *ff* *f* *ff* *fff*

B♭ Cl. 1 2 *f* *ff* *f* *ff* *fff*

Bsn. 1 2 *f* *ff* *f* *ff* *fff*

Hn. 1 2 *f* *ff* *f* *ff* *fff*

Hn. 3 4 *f* *ff* *f* *ff* *fff*

C Tpt. 1 *f* *ff* *f* *ff* *fff*

C Tpt. 2 3 *f* *ff* *f* *ff* *fff*

Tbn. 1 2 *f* *ff* *f* *ff* *fff*

B. Tbn. *f* *ff* *f* *ff* *fff*

Tuba *f* *ff* *f* *ff* *fff*

Timp. *f* *ff* *f* *ff* *fff*

Perc. 1 *mf* *ff* *f* *ff* *fff*

Perc. 2 *mf* *ff* *f* *ff* *fff*

Perc. 3 *mf* *ff* *f* *ff* *fff*

Hp.

Pno. *mf* *ff* *f* *ff* *fff*

222 Broad, Exultant

221 *a tempo* *rit.*

Vln. I *ff* *f* *ff* *fff*

Vln. II *ff* *f* *ff* *fff*

Vla. *ff* *f* *ff* *fff*

Vc. *ff* *f* *ff* *fff*

D.B. *ff* *f* *ff* *fff*



230 Serene, Nostalgic, A Touch Faster (♩ = 72)

235

rit.

Picc.

Fl.

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn.

1

2

Hn.

3

4

C Tpt.

1

C Tpt.

2

3

Tbn.

1

2

B. Tbn.

Tuba

Timp.

Perc.

1

Perc.

2

Perc.

3

Hp.

Pno.

230 Serene, Nostalgic, A Touch Faster (♩ = 72)

235

rit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1. Solo

*p*

*mp*

*p*

*mp*

*p*

*pp*

Bells

*pp*

*p*

8<sup>va</sup>

240 *a tempo* 245

Picc.

Fl.

Ob.  $\frac{1}{2}$

B♭ Cl.  $\frac{1}{2}$

Bsn.  $\frac{1}{2}$

Hn.  $\frac{1}{2}$

Hn.  $\frac{3}{4}$

C Tpt. 1

C Tpt.  $\frac{2}{3}$

Tbn.  $\frac{1}{2}$

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

240 *a tempo* 245

Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo

Solo

Solo

Solo

*pp*

